

QUESTIONS BOOKLET



CANADIANA

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GRADE 12 DIPLOMA EXAMINATION

English 30
Part B: Reading

January 1992

Alberta
EDUCATION

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**GRADE 12 DIPLOMA EXAMINATION
ENGLISH 30**

Part B: Reading

QUESTIONS BOOKLET

DESCRIPTION

Part B: Reading contributes 50% of the total English 30 Diploma Examination mark.

There are 70 questions in the Questions Booklet and seven reading selections in the Readings Booklet.

Total time allotted: 2 hours

INSTRUCTIONS

- Be sure that you have an English 30 Questions Booklet and an English 30 Readings Booklet.
- You may **NOT** use a dictionary, thesaurus, or other reference materials.
- On the **ANSWER SHEET** provided, use **ONLY** an **HB** pencil to mark the **CORRECT** or **BEST** answer for each question. Fill in the circle that corresponds to your answer. For example:

Which month has 31 days?

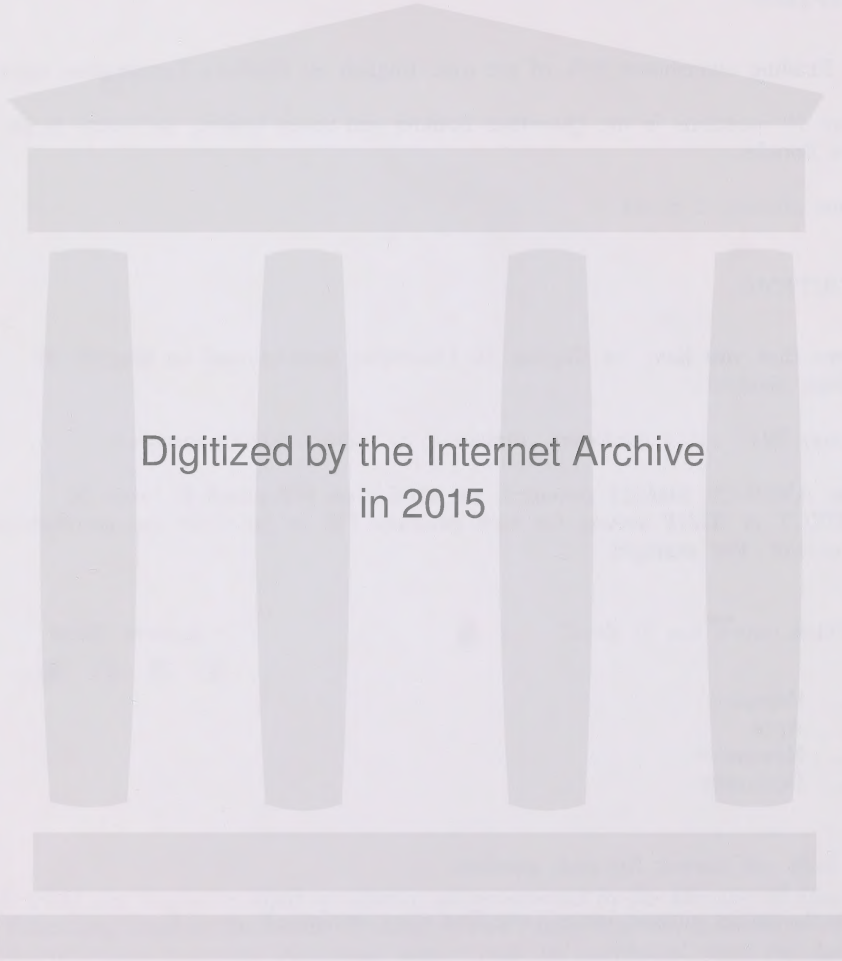
- A. February
- B. April
- C. November
- D. December

Answer Sheet

(A) (B) (C) ●

- Mark only one answer for each question.
- If you change an answer, erase your first mark completely.
- Answer all questions.

JANUARY 1992



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I. Read the excerpt from *The Princess Bride* on pages 1 to 3 of your Readings Booklet and answer questions 1 to 10.

1. Lines 1 to 29 serve the purposes of the story MAINLY by
 - A. suggesting family conflict
 - B. creating an atmosphere of tension
 - C. describing the narrator's household
 - D. establishing the narrator's susceptibility
2. The narrator's sense of urgency as he tries to find the football game on the radio is paralleled by his
 - A. struggle to recover from pneumonia
 - B. search for more and more novels to read
 - C. request years later to hear more of *The Princess Bride*
 - D. desire to remember the wonder of his father reading to him
3. When the father says " 'Not *his* café. He was in it, me too, the same time' " (lines 55-56), he is
 - A. explaining Morgenstern's background
 - B. responding to his son's misunderstanding
 - C. attempting to explain an error in his expression
 - D. expressing pride in his friendship with Morgenstern
4. The narrator refers to the turning point in his interests in the phrase
 - A. " 'Has it got any sports in it?' " (line 59)
 - B. " 'a different child would wake' " (line 71)
 - C. " 'I was not aware' " (lines 72-73)
 - D. " 'what happened next' " (line 79)
5. The rhetorical question " 'who can sense revelation in the wind?' " (line 75) expresses the narrator's
 - A. awareness of his naiveté
 - B. reluctance to alter his lifestyle
 - C. disregard for the unexpected turn of events
 - D. recognition of our inability to anticipate change

Continued

6. The relationship between the father's perseverance at reading and the boy's improving health is MOST CLEARLY shown in the statement
- A. " 'Chapter One. The Bride'. . . He practically shoved the book in my face" (lines 49-50)
 - B. "an all-but-illiterate old man struggling . . . young boy fighting against sleep" (lines 68-69)
 - C. "Each night my father read to me . . . beginning the long flow back to strength" (lines 83-85)
 - D. "*The Princess Bride* belonged to my father. . . . Everything else was mine" (lines 93-95)
7. The purpose of the phrase "Everything else was mine" (line 95) is MAINLY to suggest
- A. personal isolation
 - B. growing self-awareness
 - C. a recognition of the boundaries of the father's influence
 - D. that the narrator's knowledge was superior to his father's experience
8. The exchange between the narrator and Miss Roginski (lines 96-117) illustrates the
- A. tension between the narrator and Miss Roginski
 - B. ease between the narrator and Miss Roginski
 - C. narrator's erratic reading tastes
 - D. narrator's lack of confidence
9. *The Princess Bride* symbolizes the
- A. narrator's appetite for adventure
 - B. narrator's introduction to literature
 - C. fairytales from the narrator's childhood
 - D. first time the father realized his son's love
10. The narrator's PRIMARY objective is to
- A. convey his childhood impressions
 - B. celebrate his immigrant background
 - C. describe his relationship with his father
 - D. relate his seduction into the world of books

II. Read “Sisters” on page 4 of your Readings Booklet and answer questions 11 to 18.

- 11.** The imagery in the first stanza conveys the contrast between
- A.** harshness and mildness
 - B.** rebellion and authority
 - C.** distraction and attention
 - D.** enthusiasm and acceptance
- 12.** The solar system metaphor in the second stanza is effective in that it helps to
- A.** illustrate the contrast in the setting
 - B.** illustrate the sisters’ social inadequacies
 - C.** establish the youthful desire for protection
 - D.** establish the egocentric behavior of the sisters
- 13.** The sisters’ confidence and independence is **MOST STRONGLY** suggested by
- A.** “These children split each other open like nuts” (line 1)
 - B.** “they own the sun and spin on separate axes” (lines 6-7)
 - C.** “their joint gentle laughter” (line 11)
 - D.** “leads them into pastures of each others eyes” (lines 11-12)
- 14.** The phrase that serves as an **IMMEDIATE** contrast to the imagery in the third stanza is
- A.** “break and crack” (line 2)
 - B.** “Fierce on the street” (line 6)
 - C.** “attract about them in their motion” (line 8)
 - D.** “in violence hold hatred in their mouths” (line 10)
- 15.** In the third stanza, the position of the phrase “beyond, the world is barren” reinforces the sisters’
- A.** boredom with life
 - B.** absorption in each other
 - C.** immunity from responsibility
 - D.** perception of the hardships of others

Continued

16. The phrase “contract tenderness from each other like disease” (lines 13-14) implies that
- A. gentleness is contagious
 - B. the sisters encourage conflict
 - C. the sisters disturb each other
 - D. gentleness prevents unhappiness
17. The image in the last line of the poem serves both to describe the quality of the sisters’ speech and to reflect the
- A. universal appeal of beauty
 - B. universal nature of fragility
 - C. dramatic metamorphoses in the sisters’ behavior
 - D. mysterious metamorphoses in the sisters’ growth
18. The poem MOST STRONGLY suggests that the sisters’ relationship is both
- A. exciting and dull
 - B. dangerous and safe
 - C. volatile and nurturing
 - D. calculated and innocent

III. Read the excerpt from *Timon of Athens* on pages 5 to 7 of your Readings Booklet and answer questions 19 to 30.

19. Timon's predicament is that he has
- A. succumbed to an illness
 - B. overextended his resources
 - C. quarrelled with his friends
 - D. lost his political influence
20. The strangers have gained their knowledge of Timon's situation through
- A. Timon's friends
 - B. hearsay evidence
 - C. direct encounter
 - D. privileged information
21. The irony of Lucius' comment "Denied that honourable man? there was very little honour showed in't" (line 14) is revealed by his later statement
- A. "yet, had he mistook him and sent to me, I should ne'er have denied his occasion so many talents" (lines 17-18)
 - B. "Fare thee well; commend me to thy honourable virtuous lord, my very exquisite friend" (lines 21-22)
 - C. "How shall I thank him, think'st thou?" (line 25)
 - D. "And tell him this from me, I count it one of my greatest afflictions, say, that I cannot pleasure such an honourable gentleman" (lines 42-44)
22. Lucius' excuse for not helping Timon (lines 35-42) is that Lucius
- A. has recently used up his own funds
 - B. is not in a position of authority
 - C. does not believe Timon is in need
 - D. is not in good health
23. In lines 52 to 63, the first stranger speaks of Lucius and of Timon's other friends in a tone of
- A. envy
 - B. contempt
 - C. enthusiasm
 - D. astonishment

Continued

24. The third stranger's comment "Religion groans at it" (line 64) is a response to his belief that
- A. poverty is unjustified but inevitable
 - B. charity is the cause of moral weakness
 - C. ingratitude makes a mockery of moral teachings
 - D. material prosperity prevents spiritual well-being
25. The appropriateness of Sempronius' helping Timon is implied when Sempronius reveals that
- A. Timon freed him from prison
 - B. Timon trusts him as a doctor
 - C. Sempronius was the first person helped by Timon
 - D. Sempronius knows Timon better than the others do
26. Sempronius' rationalization for refusing to come to Timon's aid is that
- A. Timon has chosen to ask him last
 - B. Sempronius has quarrelled with Timon
 - C. Timon is ill and therefore not a good risk
 - D. Sempronius feels honour-bound not to shame the others
27. Sempronius reveals the position he has adopted in
- A. "It shows but little love or judgement in him" (line 90)
 - B. "Must I be his last refuge?" (line 91)
 - C. "But his occasions might have wooed me first" (line 95)
 - D. "Who bates mine honour shall not know my coin" (line 106)
28. The description of Sempronius as "a goodly villain" (line 107) means that he is
- A. cunningly false
 - B. evil in appearance only
 - C. generous but untrustworthy
 - D. entertaining but unreliable

Continued

29. In the context of lines 108 and 114, the word “politic” could BEST be defined as
- A. opportunistic
 - B. diplomatic
 - C. emotional
 - D. wise
30. Lines 117 to 121 state that the doors of Timon’s house were once
- A. guarded but are now wide open
 - B. strong but have fallen into ruin
 - C. locked by habit but must now be locked in fear
 - D. open in trust but must now be closed for protection

IV. Read the excerpt from *Saint Joan* on pages 8 to 11 of your Readings Booklet and answer questions 31 to 40.

31. The stage directions at the opening of the play serve PRIMARILY to establish Robert and the steward as
- A. caricatures of a master and a servant
 - B. figures lacking dramatic significance
 - C. figures of indisputable strength and weakness
 - D. master and servant who are comfortable with each other
32. The MAIN dramatic effect of the long exchange about eggs and milk (lines 12-58) is to
- A. create background information about Joan
 - B. provide background information about the setting
 - C. emphasize the characters of Robert and the steward
 - D. provide a comic element with which to introduce the play
33. The steward's MOST SUCCESSFUL use of flattery to direct and manipulate Robert's actions is the comment
- A. "you know you are a greater man here than the king himself" (line 27)
 - B. "I am nobody, sir, except that I have the honor to be your steward" (line 29)
 - C. "You see, sir, you are much more positive than I am" (lines 77-78)
 - D. "Perhaps you could frighten her, sir" (lines 84-85)
34. The stage direction that BEST represents Joan as she appears in this excerpt is
- A. "*Bright, strong and rough*" (line 92)
 - B. "*an ablebodied country girl*" (line 102)
 - C. "*resolute but full-lipped mouth, and handsome fighting chin*" (lines 105-106)
 - D. "*very confident, very appealing, very hard to resist*" (lines 109-110)

Continued

35. Robert's "*unwelcome and only too familiar sensation*" (lines 138-139) is his feeling of
- A. impatience
 - B. insecurity
 - C. displeasure
 - D. nervousness
36. The contrast between Robert and Joan is made MOST EVIDENT through Joan's
- A. defiance
 - B. assurance
 - C. intuition
 - D. youthfulness
37. The statement of Joan's that causes Robert to doubt himself is
- A. "You said you would not see me; but here I am" (line 130)
 - B. "the Dauphin will give me all I need to raise the siege of Orleans" (line 144)
 - C. "They have promised to come with me" (line 148)
 - D. "You will go to paradise; and your name will be remembered for ever as my first helper" (lines 162-163)
38. The stage direction that MOST EFFECTIVELY reinforces Robert's character is
- A. "*Driving him to the wall, adjective by adjective*" (line 30)
 - B. "*with an air of finality*" (lines 55-56)
 - C. "*Feeling that he has lost ground . . . inflates his chest imposingly*" (lines 137-138)
 - D. "*still much bothered, but changing his tone*" (line 164)

Continued

39. Robert ironically confirms that he has “*no will of his own*” (line 2) when he says
- A. “Robert de Baudricourt burns witches and hangs thieves” (lines 52-53)
 - B. “I am squire of Baudricourt; and I take no orders except from the king” (lines 116-117)
 - C. “Now listen to me. I am going to assert myself” (line 139)
 - D. “Is this true about Monsieur de Poulengey?” (line 165)
40. The stage direction and speech in lines 146 to 148 serve to emphasize Joan’s
- A. aggressive manner
 - B. unrealistic hopes
 - C. overriding arrogance
 - D. unwavering conviction

- V. Read “Warily into a Wired-up World” on pages 12 and 13 of your Readings Booklet and answer questions 41 to 48.**
- 41.** The author’s use of the word “fallout” (line 5) indicates his assumption that the effects of the Telidon system are potentially
- A.** turbulent
 - B.** reversible
 - C.** significant
 - D.** inconsequential
- 42.** The author’s reference to “Aunt Martha” (line 21) and to “Great Uncle Charlie” (line 30) has the effect of
- A.** causing the reader to make personal associations
 - B.** encouraging the reader to consider Telidon’s benefit to the family
 - C.** persuading the reader of the benefits of Telidon to the individual
 - D.** informing the reader of the accessibility of varied and precise data
- 43.** When the author describes individual privacy in tomorrow’s world as “archaic” (line 42), he means that privacy could become
- A.** obsolete
 - B.** irrelevant
 - C.** distasteful
 - D.** disconcerting
- 44.** The use of the phrase “computer labyrinth” (line 48) reinforces the image of computer technology as being
- A.** repugnant
 - B.** frustrating
 - C.** extremely efficient
 - D.** intricately complicated
- 45.** The author suggests the BEST reason for his wariness of interactive television in the phrase
- A.** “information is power” (line 13)
 - B.** “the talented massaging of public opinion” (line 44)
 - C.** “you’ll need a \$70,000-a-year income” (line 54)
 - D.** “our SINS were for social welfare bookkeeping” (lines 61-62)

Continued

46. The phrase “first on the block” (line 54) suggests a society that is MAINLY
- A. status oriented
 - B. achievement oriented
 - C. technologically deprived
 - D. technologically superior
47. The author’s repeated use of the acronymn “SIN” for social insurance number (lines 59-64) has ironic overtones in that
- A. SINS will no longer be required
 - B. SINS are of negligible importance
 - C. SINS are necessary for social interaction
 - D. SINS refer to moral offences when written as a word
48. In lines 65 to 72, the author suggests that the public will have to do the worrying for Telidon’s advisory board because
- A. the majority of board members are concerned mainly with the company’s financial and technological gains
 - B. technology already controls the developers
 - C. the board members are concerned about the dangers of voter manipulation
 - D. potential dangers of excessive caution have not been extensively researched by the developers

- VI. Read the excerpt from *Oscar and Lucinda* on pages 14 to 17 of your Readings Booklet and answer questions 49 to 63.**
- 49.** In the context of this excerpt, the irony in the first paragraph (lines 1-5) involves
- A.** a Frenchman's seeking Reverend Hasset's advice
 - B.** Reverend Hasset's mistaking Leplastrier for Lavoisier
 - C.** Reverend Hasset's assuming that L. Leplastrier is a man
 - D.** a clergyman's being consulted as an expert in glass manufacturing
- 50.** Reverend Hasset considers the interview with L. Leplastrier "an indulgence" (line 8) because
- A.** he looks forward to meeting strangers
 - B.** his work schedule rarely permits privacy
 - C.** he enjoys an opportunity to impress others
 - D.** his scientific knowledge is certain to be expanded
- 51.** The description of Reverend Hasset in lines 33-36 emphasizes his
- A.** reserved manners
 - B.** unexpected strength
 - C.** harsh self-discipline
 - D.** unexpected friendliness
- 52.** The context of lines 46 to 50 suggests **MOST STRONGLY** that "vapidity" (line 49) means
- A.** dullness
 - B.** eagerness
 - C.** immaturity
 - D.** stubbornness
- 53.** The metaphors in lines 54 and 55 have the effect of reinforcing the
- A.** emotional nature of Reverend Hasset
 - B.** spiritual nature of Reverend Hasset
 - C.** impersonal nature of human relationships
 - D.** unappealing nature of human shortcomings

Continued

54. Reverend Hasset's "detachment from his own life" (line 59) is BEST illustrated in his
- A. assessment of his own behavior
 - B. impersonal and intellectual study of glass
 - C. contradictory attitudes toward women and marriage
 - D. delight in scientific as well as religious pursuits
55. Stating that Reverend Hasset's "engine . . . could not sustain the uphill grades" (lines 70-71) implies that Reverend Hasset is lacking in
- A. ability
 - B. curiosity
 - C. education
 - D. commitment
56. The parenthetical description "(he giggled at the cheap theatricality)" in lines 75 to 76 serves to stress Reverend Hasset's
- A. unusual sense of humor
 - B. awareness of his pretentious behavior
 - C. discomfort in the presence of strangers
 - D. pride in his abilities and achievements
57. That Reverend Hasset is "delighted" (line 81) to discover that his visitor is a woman is both foreshadowed and explained by
- A. "He was a bachelor and he would have said it was not by choice, that he wished nothing more in his life than a wife and children" (lines 37-38)
 - B. "It had not taken him long to discover that the women were by far the most interesting of the two sexes in the colony" (lines 46-47)
 - C. "This quality, however, was represented in plenty by the young lady who was being admitted to his household at this moment" (lines 72-73)
 - D. "He was so taken by this preposterous showing off that he did not notice the 'Miss' instead of the 'Mr.' when his guest was announced" (lines 76-78)
58. In the course of Reverend Hasset's introduction to Lucinda (lines 84-121), he is affected MAINLY by
- A. Lucinda's knowledgeability
 - B. his excitement at being able to offer help
 - C. the contradictory impressions that Lucinda creates
 - D. his confusion at being unprepared to receive Lucinda

Continued

59. Reverend Hasset is disturbed by Lucinda's clothing (lines 98-102) because it is
- A. impractical for Australian life
 - B. too liberal for his conventional tastes
 - C. too sophisticated for Lucinda's youthfulness
 - D. unsuitable for Lucinda's vibrant personality
60. The description of Lucinda's eyes as being "like young creatures which had lost their shells" (line 110) emphasizes her
- A. sincerity
 - B. isolation
 - C. uncertainty
 - D. vulnerability
61. Lucinda's increasing doubt about the wisdom of consulting Reverend Hasset is MOST CLEARLY suggested by
- A. "If he would not help, she would go to the accountant whom Chas Ahearn had recommended" (lines 130-131)
 - B. "She would write him a cheque and have him employ a man for her who could do what she required" (lines 131-133)
 - C. "She was confused to end up with a clergyman when she had begun with a small pamphlet titled 'On Laboratory Arts' " (lines 136-137)
 - D. "This man seemed to be confirming her prejudice, to be taking *pride* in confirming his uselessness" (lines 142-143)
62. Lucinda's remark " 'The vendors must not know me as a woman' " (lines 149-150) suggests that she
- A. delights in challenging entrenched male prejudices
 - B. accepts that women are unsuited for business ventures
 - C. assumes that women are treated differently in business
 - D. fears that news of her wealth will attract unwanted suitors
63. The misunderstanding alluded to in line 162 involves
- A. Reverend Hasset's mistaking timidity for anger
 - B. Lucinda's mistaking enthusiasm for romantic interest
 - C. Lucinda's realization that she is attracted to Reverend Hasset
 - D. Reverend Hasset's underestimating the degree of Lucinda's shyness

VII. Read “Morning Glory” on page 18 of your Readings Booklet and answer questions 64 to 70.

- 64.** The description of the morning glory in lines 11 and 12 MOST CLEARLY reinforces the meaning of
- A. “tenacity” (line 4)
 - B. “wayward” (line 5)
 - C. “hardy” (line 21)
 - D. “enthusiast” (line 25)
- 65.** The image “Coiling like a fundamental molecule” (line 14) suggests that the morning glory is
- A. a threat to the carefully ordered garden
 - B. a symbol of the dangers of uncontrolled competition
 - C. an example of the basic need of life to grow and survive
 - D. proof of a scientific experiment to produce hardier plants
- 66.** The phrase that is used to suggest an expedient solution to a perplexing problem is
- A. “like stepping stones” (line 3)
 - B. “like Alexander at his knot” (line 7)
 - C. “like a fundamental molecule” (line 14)
 - D. “like a tired Roman” (line 32)
- 67.** The speaker suggests that the survival of many domestic plants is based solely on the fact that
- A. life is universally respected
 - B. variety is necessary in nature
 - C. they are useful to the gardener
 - D. they are more numerous than weeds
- 68.** The main idea of the phrase “Nature letting nothing stand it did not mean” (line 24) is that nature
- A. resists interference
 - B. operates mainly by chance
 - C. allows a place for all living things
 - D. intends only the fittest to survive

Continued

69. The phrase that creates the MOST VIVID personification of the victorious nature of the morning glory is
- A. “its strange tenacity” (line 4)
 - B. “Its wayward way” (line 5)
 - C. “Its chlorophyl ascending stairways to the sun” (line 15)
 - D. “its trumpets raise their senets to the sun” (line 31)
70. The final line of the poem, “And like a tired Roman know an empire over-run,” suggests that the speaker
- A. resents the morning glory’s presence
 - B. recognizes the morning glory’s indomitable vigor
 - C. values the stately appearance of the morning glory
 - D. sees himself successfully defeating the morning glory

